

44

The Nonconformist

Musical Journal

A MONTHLY
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AND
REVIEW.

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E. MINSHALL
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Queen Victoria and Music.



HAT kings and queens should be musical in the same proportion as other people is in no way astonishing, though a good many scribblers seem to think it is. One recalls several notable instances of royal predilection for the art. Carlyle has given us a graphic description of Frederick the Great and his master "doing music, an unlawful thing," and one remembers, besides, how this monarch's name is indissolubly associated with the art by the visit which Bach paid him in 1747. Charles IX. and Henry III. of France would often join the choir at divine service, and correctly take their parts in the music. Our own Henry VIII. enjoys distinction as the most musical monarch of his line. Lord Herbert of Cherbury says he was "a curious musician, as two entire masses composed by him and often sung in his chapel did abundantly witness." A measure of his talent seems to have been inherited by Edward VI., whose instrument was the lute. Queen Elizabeth, as we all know, played "excellently well" on the virginals. Of Charles I. Playford asserts that he could "play his part exactly well on the bass viol, especially of those incomparable fancies of Mr. Coperario to the organ." George III. was Handel's patron, and of his successor as a violinist—or was it a 'cellist?—there was nothing worse to be said than that he was a bad keeper of time. He once apologised to Rossini for this defect. "There are few in your Royal Highness's position who could play so well," answered that master of equivocal compliments.

The remark would have almost peculiarly fitted the case of the beloved Sovereign whom we mourn to-day. Queen Victoria's taste and skill in music were indeed by no means inconsiderable. She

may not have given that personal encouragement to native music and musicians that we should have liked her to do, but when we remember the absolute indifference of certain crowned heads to the claims of the art we may be thankful that she did so much. Her early musical training seems to have been very complete. There is a picturesque story, according to which, being as a little girl impatient with her piano teacher, who had observed that there was no royal road to music, she jumped up and closed the instrument with a bang, remarking that such was her "royal road"! But this was very early, when the future Queen was being taught by Mrs. Anderson, the lady who, as Miss Philpot, had been the first woman to play at a Philharmonic concert. Later on she had lessons from Mr. John Bernard Sale, who had been in the choir at Windsor and Eton, and who was afterwards appointed by the Queen organist of the Chapel Royal. Of her singing masters the most distinguished was the famous Lablache, the basso who was so stout that he used to break down his cabs and find himself rolling among the wheels. Chorley described him as being of colossal mould: "his head was the head of Jupiter, his figure the figure of Milo, his voice that of Boanerges." It makes a pretty picture for the imagination, this of the "too, too solid" Lablache and his pupil, the girlish heir to the British Crown. They seem to have got on very well together. It is reported that once during the progress of a lesson, the teacher could not find his pencil to mark a certain passage in her Majesty's song, upon which she handed him her own, and when he wished to return it, desired him to keep it as a souvenir. It is still, I believe, treasured in the family of the master.

The Queen's voice was a mezzo-soprano,

described by those who heard it as of great sweetness and clearness. In those early days a good many people must have been privileged to listen to the royal vocalist. She was often heard at the Brighton Pavilion, where, according to a contemporary account, she "sings light Italian airs with considerable sweetness and judgment—indeed far better than some professional singers." The programme books of the royal private concerts show that one evening she contributed no fewer than five songs, and on occasion she sang in duets and trios, not only with the Prince Consort, but with such renowned artists as Rubini and Lablache. This is a performance of which few but the most accomplished amateurs of to-day would be capable. Mendelssohn bore special testimony to her gifts in this direction. She sang, he says, "quite charmingly, in strict time and tune, and with very good execution." The composer had asked her to sing one of his own songs, and she said she would do it provided he gave her "plenty of help." Just as she was about to begin, she exclaimed: "But the parrot must go out of the room first, or he will screech louder than I can sing." She sang, it seems, "The Pilgrim's Song," quite faultlessly and with great feeling and expression. "I praised her very heartily," says Mendelssohn, "and with the best conscience in the world, for that phrase near the end, having the long-sustained C, she sang so well, joining the C to the three following notes—all in one breath, as one rarely hears it done—that it highly amused me that she herself should have spoken about the very long breath it required." "Oh, if I had not been so frightened," said the Queen. Mendelssohn was a great favourite with both her Majesty and the Prince Consort. They were present at the first performance in London of his *Elijah*, and the fine tribute which the Prince afterwards sent to "the noble artist" is well known from frequent quotation. The composer had been in London the year of the coronation (1838), and had seen the young Queen as she came out of Westminster Abbey after the ceremony. Her Majesty had evidently a very acute ear. When she came to the throne and was entertained by the Lord Mayor at the Guildhall, Sir George Smart, who directed the music, remarked to the performers: "We must be very careful, for if we are at fault her Majesty's ear will detect our blunder." The Baroness Bloomfield relates how on one occasion the Queen desired her to sing, and she, "in fear and trembling," sang one of Crispi's famous airs. Unfortunately she omitted a shake at the end. The Queen at once noted the omission, and smilingly remarked: "Does not your sister shake, Lady Normandy?" To which Lady Normandy promptly replied: "Oh, yes, ma'am; she is shaking all over."

Regarding her Majesty's powers as a pianist, we hear very little. There is a characteristic story which tells of her having once accompanied Jenny Lind. It was the first time that the Swedish Nightingale had sung before the Queen in private, and the pianist who accompanied her, actuated, it is said, by jealousy, took some daring liberties with

the music, which very much annoyed the vocalist. Her Majesty at once detected what was wrong, and when Jenny Lind stood up to sing the second time, the Queen quietly motioned the pianist aside with the remark: "I will accompany Miss Lind," which she did with the greatest success. Most of the great pianists had appeared at the royal palaces at one time or other. During the early years of the reign Thalberg played twice at Windsor. Liszt was presented in 1840, and again at Bonn in 1845, when the Queen and Prince Consort attended the unveiling of the statue of Beethoven. When the eminent virtuoso came to England in 1886, shortly before his death, the Queen sent for him, and in course of conversation referred to his first visit forty-six years before. Sir Charles Hallé's son says: "H.M. the Queen was always very kind to my father, and showed him many marks of her favour. He was often bidden to Windsor, Balmoral, and Osborne to play to her and to the late Prince Consort, and to give instruction or to play *à quatre mains* with her daughters. The Princess of Wales was also a pupil of my father's, and one for whom he had the greatest regard, as her talent was considered by him of a very high order." The latter remark is of more than usual interest now that the much-loved Princess has become the Queen Consort of these realms.

The great interest taken by the late Queen in music and musicians was specially marked by the way in which she treated Wagner. She and the Prince Consort were, in fact, among the first in this country to recognise the genius of the Bayreuth master. Wagner was conducting a series of eight Philharmonic Concerts in the year 1855, and at the close of one of these the Queen summoned him and congratulated him very warmly on his music. He tells the story in a long letter to his friend Wilhelm Fischer, but it will serve our purpose to quote the following short note addressed to Liszt. He says:

You have heard how very charmingly Queen Victoria has behaved to me. She visited the seventh concert with Prince Albert, and as they wished to hear something of mine I had the *Tannhauser* overture repeated. I really seem to have pleased the Queen. In a conversation I had with her after the first part of the concert she behaved so cordially, so kindly, that I was really quite touched. These two were the first people in England who dared to speak up for me openly and boldly, and if you consider that they had to deal with a political outcast accused of high treason, and with the police at his heels, you will think me justified in being cordially grateful to both of them.

During the life of the Prince Consort incidents of this kind were frequently occurring, for the Prince was himself an excellent musician (his hymn tune, "Gotha," is well known), and nothing gave him greater pleasure than to second the Queen in her encouragement of genius.

With the Prince's death the sound of music died out for many years in the royal palaces. The pages of artistic memoirs are, however, full of allusions to the Queen's love of music in her later days, and her desire to keep in



touch with the art and its professors. The only thing one has to regret is that she did not give more encouragement to native art. The music selected for the state concerts showed an almost complete ignoring of the claims of British composers. This circumstance is known to have caused the late Sir Arthur Sullivan, who was a great favourite at Court, no small concern. He is reported to have remarked on the inconsistency of establishing the Royal College of Music for the education of native artists, and at all times exhibiting a preference for foreigners, thereby setting a fashion which kept our own instrumentalists in the background. It must be allowed, however, that in the matter of the Queen's private band great improvements, from a patriotic point of view, were made during her reign. In 1837 this band was composed of four *bona fide* Englishmen, five of foreign extraction long settled in England, and eight foreigners, many of whom had been in the bands of George IV. and Queen Adelaide. In

1899 the band consisted of thirty-three members, of whom thirty were British born, and three were foreigners long settled in this country. Of course the Queen's position is easily understood. Her tastes were formed when the cult of Italian music was at its height, and she never got over her early predilection. She disliked changes of any kind. This was well seen in her request to Sir Walter Parratt to retain the old tune "Helmsley" for the Advent hymn, "Lo! He comes, with clouds descending." When Sir Walter was appointed to Windsor Chapel he discarded this favourite melody, substituting for it the tune in "Hymns, Ancient and Modern," and was quickly brought to book by his royal mistress.

What King Edward VII. will do for music—if indeed he does anything at all—remains to be seen. I understand that his personal accomplishments run to—the banjo! The banjo may have its good points, but it certainly cannot be called a royal instrument.

Passing Notes.

THE NATIONAL ANTHEM.



THE lamented death of Queen Victoria has raised the minor problem of what should now be the precise wording of the national anthem. We have all got so accustomed to "God save the Queen" that we are apt to think the British people have never expressed their loyal feelings in any other words. As a matter of fact Queen Victoria was the only British monarch of her sex who enjoyed the luxury of a national anthem, for nobody appears to have thought of a thing of the kind until the Jacobites in the Rebellion of 1745 were seeming to endanger the position of George I. The theatres of that time took up "God save the King" as a "loyal song," and the people liked it so well that it gradually assumed the character and position of a national anthem. The original form was "God save our lord the King," and this form has already been revived in several of our concert halls. One of the Georges wanted to have his name in the opening line, and so for a time the people sang "God save great George the King." It would no doubt be interesting to get the name of the sovereign into the national anthem, but for that purpose the successor of Queen Victoria, in taking the name of Edward, has clearly taken a syllable too much. But why not have a new national anthem altogether? More preposterous doggerel than that we now sing it would be difficult to imagine. Mr. Labouchere rightly calls it "pitiable drivel." Even the tune is a poor production, though perhaps not altogether unsuitable for the somewhat phlegmatic John Bull who sings it. But I suppose we must go on with the thing as it is. The King never dies, neither does the national anthem.

THE LATE REV. H. R. HAWEIS.

The death of the Rev. H. R. Haweis removes one of the most genuinely musical ministers the Church of England has ever numbered in her communion. When I was younger than I am now his "Music and Morals" was one of the most popular books in musical literature. Sir George Grove once said, with a touch of sarcasm clearly meant for Haweis, that so far as he could see music had nothing whatever to do with morals. For my part I see no objection to "Music and Morals" on the cover of a book which deals with Liszt; and in any case, as Sterne remarked, when a man decides to write about Mesopotamia and Asia, "Pontius and Bithynia" will do as well for a title as anything else. Mr. Haweis was an authority on two subjects—bells and violins. I suppose he had been in every famous belfry in Belgium and in a good many belfries elsewhere besides. He took to the violin very early, though not before he had frequently played the part of the *enfant terrible* at a house where there was an organ, when he would pump the bellows full of wind and then let off as many discordant noises as possible before he could be stopped. At Cambridge he fiddled when he should have been studying, and yet, so it is said, played so badly that listeners who dropped into his rooms had to drown their sorrows in beer and buttered muffins. When he entered the Church he determined that no one should call him the "fiddling parson," which meant that as a rule he played only in private. As a matter of fact, I believe he had been known to take the fiddle into the pulpit to practically illustrate some statement he wished to make about music. In the matter of church music he distinguished himself when some years ago he introduced ladies in surplices and "mortar boards" into his choir. This was taken by

many people merely as another evidence of his harmless eccentricity; but it was in fact a common-sense protest against the absurd ecclesiastical fad which excludes one half of the creation from the choir pew. We need more men of the type of Mr. Haweis to combat this preposterous piece of tyranny.

VERDI.

It is difficult to say anything fresh about Verdi after all that has been written during the last few weeks; and indeed to squeeze into a single paragraph even the merest skeleton of a career which extended so far beyond the allotted span would be quite impossible. Verdi had outlived all the notable musicians of his own birth year, besides a good many who came into the world long after him. He and Wagner both belonged to the year 1813, and Wagner, his life-work accomplished, has been dead for eighteen years. Looking at the artistic product of this genius of Italian opera, I cannot help regarding it as in a sense almost miraculous. *Il Trovatore* was given to the world in 1853, and with *La Traviata* and *Rigoletto* it had been thought to bring the composer's triumphs to a close. By 1853 Verdi was a man of forty and had made a fortune large enough to have enabled him to rest for the remainder of his days. Yet in 1871 he gave us *Aida*; in 1887, when he was seventy-four, he further surprised us with *Otello*; and in 1893, when he had just touched the four-score, he put a magnificent crown to his life's labours with the *Falstaff* which has been universally regarded as the most wonderful instance of musical inspiration and freshness and vitality that ever came from a man of his age. Indeed, no man of his age ever attempted so stupendous an undertaking. Genius, it has been said, is an infinite capacity for taking pains. It is much more than that: it is a divine gift. No amount of taking pains would have enabled the octogenarian Verdi to write *Falstaff*, which I have always regarded as an evidence that the age of miracles is not past. Whether any of Verdi's work will live I am not prepared to say. But of this I am certain, that his example of earnest endeavour and work up almost to the last ought to have a stimulating effect on all who read the details of his career. A man like Verdi puts utterly to shame the decadents of these later days who talk about pessimism and find life not worth living at thirty.

THE LATE DR. E. J. HOPKINS.

The father of English organists has been called to his rest. Dr. E. J. Hopkins, like Verdi, had lived an unusually long life, yet somehow one had regarded him as so full of buoyant freshness and vigour that the thought of the great Reaper touching him with his scythe had hardly occurred to the mind. Dr. Hopkins was a rare mixture of the old and the modern schools. One of his most distinguished pupils, Mr. Alfred Hollins, once remarked to me that he was the first to reveal to him the possibilities of the organ in the matter of orchestral colouring, a thing of which the older race of organists have, as a rule, only the faintest

notion. A musician of enormous natural talents and of eminent technical accomplishments, one could not fail to admire in him his invariable self-repression and subserviency of musical display to reverence and devotion. When he bade farewell to the Temple Church in 1898, after being associated with its services for fifty-five years, Canon Ainger paid him the high tribute of saying that he had made the church "a little heaven below." Hopkins went to the Temple when its walls were obscured by panels and whitewash, and the magnificent organ stood between the Round Church and the nave. The young organist quite revolutionised matters in his own department, and was not long in making the church the pioneer in the establishment of those important musical services which were then limited to the cathedrals, to Westminster Abbey, and to the Chapels Royal. Yet while all this was going on he never allowed the music to obscure the more devotional side of the service. A great deal more might be said about Dr. Hopkins, for his was a life full of interesting incident, carrying with it many reminiscences of the olden times. But this is the most important point for church musical workers to note—that he always made the music subservient to the worship, avoiding all display which was likely to distract the attention of the devout listener. His genial personality will long be remembered by those who knew him; while with the greater world at large his hymn tunes, some of which are as fine as the much-belauded work of Dr. Dykes, will surely preserve his name from oblivion for many generations to come.

J. CUTHBERT HADDEN.

London Sunday School Choir Guild.

THE monthly meeting of the Choir Guild, held on January 24th, was the occasion of a closely-contested competition for sopranos. Seventeen competitors submitted themselves to the verdict of the adjudicators, Mrs. Schnadhorst, Mr. Geo. Merritt, G.T.S.C., and Mr. J. Rowley. The test piece was "The Minstrel Boy," and it provided ample scope for individual treatment, both as regards words and music. Each competitor sang in addition a piece chosen by themselves, thereby increasing the interest in the contest.

As is usual in these competitions, some of the contestants were manifestly unsuccessful from the start; in some cases at least excessive nervousness being the cause of the failing in power of expression. But the singers who came near the top were fairly balanced as regards merit, and the ultimate result was arrived at after some deliberation, especially as regards the secondary prize-takers. There was not much hesitation in awarding the first prize (a handsomely bound copy of "Elijah") to Miss Kate E. Curtis (Onslow S.S.), who had given a very fine, tasteful rendering of "Winter" in addition to the best performance of the test piece. Miss Ekendale (Justice Walk S.S.) sang "O Divine Redeemer," and obtained the second prize. Miss Bowen (Union Chapel S.S.) was the third prize winner, while the fourth was furnished from Shepherd's Bush Tabernacle in the person of Miss Morgan.

There is much encouragement to the Guild Council in the successful and profitable meetings, but a larger membership would be welcomed.

Music at Victoria Road Congregational Chapel, Northampton.



THE history of Victoria Road Congregational Chapel, Northampton, is comparatively brief, but it has a vigorous church life, robust and full of incident.

The foundation stones were laid on the 17th of July, 1888, and on the 6th of March, 1889, the church and schools were opened for public worship. The chapel is a very imposing structure, built in the early simple Gothic style. On the ground floor sitting accommodation is provided for 650 worshippers, while the schools and classrooms, which are arranged under the church, but not underground, are estimated to hold 600 children. Since the opening of the building one of the most remarkable features is the striking development of work amongst the young. Every Sunday the schools are well filled, and at the annual church meeting in January last it was reported the scholars numbered 580.

In the present pastor, the Rev. H. J. L. Matson, Victoria Road Chapel has a gentleman who is highly esteemed and thoroughly respected by all who have the pleasure of his acquaintance. He is of genial disposition, and possesses those gifts which have helped him so much to become, what he undoubtedly is—a most successful and popular minister. He has the affection not only of the church to which he belongs, but of Nonconformists in general. His father was the Rev. W. Tidd Matson, a minister of Northamptonshire, whose contributions to various hymnals came as a most welcome addition.

While the Rev. H. J. L. Matson was a student of New College, London, he received an invitation to undertake the pastorate of Victoria Road, which he ultimately accepted. He commenced his duties in June, 1881, and since then his ministry has prospered, and the church has grown in membership and in spiritual life. Mr. Matson is in

thorough sympathy with the musical part of the service, and on the last Sunday in every month he allows the organist the choice of music.

Now a word as to the choir itself. When the chapel was first opened the membership was 11; at the present time 38 belong to it. Before becoming a member of this select body, the candidate must satisfy a musical test, and then be formally elected by a committee. There is a practice every week lasting an hour and a half, but beyond the organist, who presides at a piano, no conductor

directs the work.

Another interesting characteristic of this voluntary choir is the element of self-support. The members provide their own music by means of an annual subscription, and all the assistance they receive during the year from the church is the proceeds of collections on what is known as "Choir Sunday." Mr. S. Stringer is the secretary, and without him it is really difficult to imagine what Victoria Road choir would be. His interest in the welfare of the members is unceasing, and his energy equally as untiring. He has held the office for a period of nine years with credit to himself and satisfaction to all concerned. Then there is Mr. Daniel Kightley, one of the deacons,



From Photo by

[Greenway, Northampton.]

MRS. STRINGER.

who is regarded as "the father of the choir." He acts as treasurer, and his advice is always valued because of his sound, practical common sense and kindly spirit and geniality. The choir library, which is a large one, includes selections from the following works: Mendelssohn's 42nd Psalm and 95th Psalm; Gaul's "Holy City"; Mendelssohn's "Hymn of Praise" and "St. Paul"; Handel's "Messiah"; Stainer's "Crucifixion," and the Nonconformist Choir Union Festival music, etc.

The organ, a nice toned instrument, was built by Messrs. Peter Conacher and Co., of Huddersfield, and erected in March, 1899, at a cost of £450, from specifications prepared by Mr. E. Minshall. The fund was started by the present Mayor of Nor-

thampton (Councillor F. G. Adnitt), who contributed one-third of the cost. While referring to Councillor Adnitt, it may be pointed out that he is a most active supporter of Victoria Road Chapel, and manifests a decided interest in the choir.

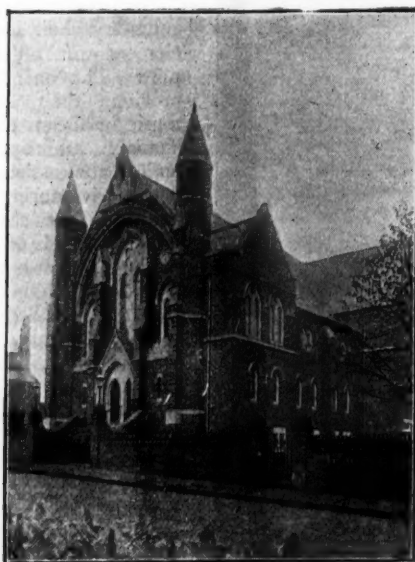
We now turn to a veritable "child" of the church in the person of Mrs. Stringer, A.L.C.M. (née Miss Cowley), who forms the subject of our portrait. Mrs. Stringer has conducted the choir at Victoria Road for eleven years, and officiated as organist with conspicuous ability for twenty-two years. While quite an infant she became a member of the Sunday-school, and in course of time played the harmonium for the opening and closing services before her appointment as organist of the church, which took place when she was only fifteen years

a possible 100—a performance of which she may reasonably be proud.

The pastor and Mrs. Stringer have worked together amicably and smoothly for twenty years, and the former has a very high opinion of her truly consistent Christian character and work. Upon completing twenty years' service as organist, Mrs. Stringer was presented with a very nice music case, together with a Charles Hallé stool filled with musical compositions, which are valued amongst her most prized possessions. Under her direction the choir has improved wonderfully, and is fortunate in having such an earnest and painstaking conductor to preside over its conduct.

On a recent Sunday evening (February 10th) one of our representatives attended Victoria Road Chapel, and was exceedingly pleased with the brightness of the service from start to finish. The singing of the well-trained choir was a pleasure to listen to. The manner in which the hymns were rendered was particularly noticeable, and reflected the greatest credit upon all. The light and shade were observed with the greatest care, and due regard was paid to the significance of the words—which is a point that unfortunately is not always taken note of. The opening hymn, "Eternal Light, Eternal Light" ("Newcastle") was sung with commendable expression, the *crescendo* in the last verse being marked with very good effect. The other hymns, "O Lord, it is a blessed thing" ("St. Aidan"), "Jesu, the very thought of Thee" ("Waveney"), and "Saviour, again to Thy dear name we raise" ("Pax Dei"), were all rendered in uncommonly good style, the last named, with its somewhat catchy harmony, being quite a feature. The Psalm was chanted, and so, too, was the Lord's Prayer, to a sympathetic setting. This gave scope for some very nice unaccompanied singing, in which the blend of voices was distinctly pleasing. The anthem, "O Praise the Lord of Heaven" (J. Christopher Marks) was rendered with a briskness and fullness of tone that were quite commendable. The soprano solo by Mrs. Roberts was very creditable, and the bass solo of Mr. Cephas H. Webber good. The vesper, composed by Mr. Webber, a choir member, was sung with taste and expression. A word of praise must be accorded Mrs. Stringer upon her organ accompaniments. She played with almost faultless expression, and added not a little to the enjoyment of the musical part of the service. Mrs. Stringer is not a "showy" executant, but one who has some regard for the spirit of the composition, and to the fact that an organ is not to lead the choir, but to accompany it. As the opening voluntary, she rendered one of Mendelssohn's preludes, and while the offertory was being taken, Merkel's Andante in A minor. At the close she played "Postlude in G" (Humphrey J. Stark, Mus. Bac.). It only remains to be said that the three compositions were interpreted with the best of taste.

THE last musical performance attended by Queen Victoria was when "Elijah" was given in St. George's Chapel in 1899.



VICTORIA ROAD CONGREGATIONAL CHURCH,
NORTHAMPTON.

of age. For twenty-two years she has presided with almost perfect regularity at the organ, but at the same time her work has been a labour of love, for the small honorarium she has received has merely been a grateful acknowledgment of services ungrudgingly and devotedly rendered. By the interest in her work, the gentleness of her manner, and a quiet firmness which characterises all her training, she has established a command over the choir which the pastor described to our representative as a great blessing to the church. Since she has had sole charge perfect harmony has prevailed, and Mrs. Stringer has won the affection of all. She has, in fact, grown with the church, and presides as efficiently at the new organ in the chapel as she did in the old iron building with the small organ with which she had to be content in the old days. In July, 1900, Mrs. Stringer obtained the degree of A.L.C.M., being accredited with 91 marks out of



PK

When I had Wandered from His Fold



ANTHEM

for Contralto Solo, Quartet and Chorus

— WORDS BY —

REV. J. S. B. MONSELL

— MUSIC BY —

Arthur Berridge.

(From the Sacred Cantata, "THE LOVE OF GOD.")

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW, LONDON, E.C.

Moderato.

Contralto.

Key D. { s | d' : d' | d' :- t | l : l | s :- s | f : m | r : r | d :- | - : m } When

I had wan-der'd from His fold, His love the wan-d'rer sought, When

PRICE 2d.

slave like in - to bon - dage sold, His blood my free - dom bought; There.

f : m | re : d' | t :- l | s : m | m : s | t :- l | s :- | - : s }

p

fore that life by Him re.deem'd Is His through all its days; And

mf

p

f : d' | s : m | s :- f | m : m | m : t | d' : l | se :- | - : s }

as with blessings it hath teem'd, So let it teem with praise; For I am His, and

cresc.

f

mf

cresc.

f

rs. d. f. D.

f : - m | r : d | d :- t, | t, : t, | d :- t, | d : m | st :- | - : t | d' : d' | d' :- t }

He is mine, The Lord whom I a - dore! My Fa - ther, Sa - viour, Com - fort - er, Now

rit.

rit.

sf

f : l | s : m | m :- m | l : l | se : t | - : t | d' :- t | l : s | s : f | d' : f }

and for ev - er - more.

a tempo

f : m :- s | f : r | d :- | - : s | d' : d' | d' :- t | l : l | s :- s | f : m | r : r | d :- ||

Quartet.

p

When I for-gat His ten-der love, And my af-fec-tions set

p

Not up, on

Key D.

:s	l :-l se :l	d' :-s s :l	f :f m :t	l :- - :-
:m	f :-f f :f	m :-m m :m	r :d d :r	d :- - :-
:d'	d' :-d' t :d'	ta :-ta ta :l	l :l l :se	l :- - :-
:d	f :-f f :f	d :-d d :de	r :re m :m	l :- l.l :s

rit.

Not up, on ho-ly things a-bove, He did not me for-get; But

rit.

l.l :d' t :l	se :-t m :m	m :-m m :m	m :- - :m
re.re:re re :re	m :-m m :t,	l, :-d r :d	t, :- - :t,
d'.d':l l :l	t :-se se :se	l :-l se :l	se :- - :se
fe :- fe :-	m :-m m :r	d :-d t, :l,	m :- - :m

pp a tempo

gent-ly chas't-ning, gent-ly tried With ring, and robe, and kiss,

pp a tempo

f :-m r :l	s :f m :m	d' :-t l :s	f :- - :-
t, :-d t, :t,	t, :t, d :r	m :-m m :m	m :- r :-
s :-s s :s	s :s s :se	l :-se l :l	l :- - :-
r :-m f :f	m :r d :t,	l, :-t, d :de	r :- - :d

rall. *fa tempo*

Drawing me near His wound-ed side To bring me back to bliss. For

rall. *fa tempo*

f .f :l s :f	f :-m m :ma	r :-r r :l	s :- - :s
r .r :f m :r	r :-d d :ta,	t, :-t, d :d	t, :- - :f
s .s :s s :s	s :-s s :s	s :-se l :fe	s :- - :t
t, .t, :s, l, :t,	d :-d d :de	r :-r r :r	s :- - :s

I am His, and He is mine, The God whom I a - dore! My

d' : d'	d' : - . t	l : l	s : - . m	m : m	l : - . d'	t : - : t
m : f	s : - . s	f : f	m : - . d	d : d	m : - . m	m : - f : f
d' : d'	d' : - . d'	d' : d'	d' : - . d'	d' : d'	d' : - . l	se : - s : s
d : r	m : - . m	f : l	d' : - . t	l : l	l : - . l	m : - r : r

rall.

Fa - ther, Sav - iour, Com - fort - er, Now and for ev - er - more.

rall.

d' : t	l : s	s : f	d' : - . f	m : s	f : r	d : -
m : m	f : d	d : d	f : - . d	d : d	d : t	d : -
s : s	t : ta	ta : l	la : - . la	s : s	l : f	m : -
d : d	r : m	f : f	r : - . r	s : s	s, : s,	d : -

Chorus.

p a tempo

When I be.neath my cross lay down, And could no fur.ther move, He

p a tempo

Key Bb.

d m,	m, : - . m,	m, : m,	m, : f,	s, : - . s,	s, : s,	F.t. sd : - : d
d m,	m, : - . m,	m, : m,	m, : f,	s, : - . s,	s, : s,	sd : - : d
d m,	m, : - . m,	m, : m,	m, : f,	s, : - . s,	s, : s,	sd : - : d
d m,	m, : - . m,	m, : m,	m, : f,	s, : - . s,	s, : s,	sd : - : d

p a tempo

raised me up, He showed the crown, And whis.per'd "I am love."

pp *D.t.a.l.*

d :- .d	d :r	m :- .m	m :m	s .s :	d :r	ms :-	-
d :- .d	d :r	m :- .m	m :m	s .s :	d :l	t.r :-	-
d :- .d	d :r	m :- .m	m :m	s .s :	l :l	set :-	-
d :- .d	d :r	m :- .m	m :m	s .s :	l :f	ms :-	-

pp

Sopranos.

pa tempo *rall.* *mf a tempo*

There . fore that love my song shall be, And to my glo . rious King, — Through

mf a tempo

s	l :d'	s :m	s :- .f	m :m	m :t	d' :l	se :-	t :s
:	:	:	:	:	:	:	:	f
:	:	:	:	:	:	:	:	t
:	:	:	:	:	:	:	:	s

pa tempo *rall.* *a tempo*

cresc. *f*

time and through e - ter - ni - ty, My life His praise shall sing For

cresc. *f*

d' :- .t	l :s	s :f	m :d	m :- .m	m :r	s :-	s
m :- .m	f :d	d :d	d :d	d :- .d	d :d	t :-	f
d' :- .s	t :ta	ta :l	s :m	m :- .m	fe :fe	s :-	t
d :- .d	r :m	f :f	d :d	l, :- .l,	r :r	s, :-	s

cresc. *f*

rall.

Fa - ther, Sa - viour, Com - for - ter, Now and for ev - er -

rall.

d'	:t	l	:s	s	:f	d'	:f	m	:s	f	:r
m	:m	f	:d	d	:d	f	:d	d	:m	d	:t,
s	:s	t	:ta	ta	:l	la	:la	s	:d'	l	:f
d	:d	r	:m	f	:f	r	:r	s	:s	s,	:s,

[illegible]



Popular Anthems FOR CHURCH USE.

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| <p>No.</p> <ol style="list-style-type: none"> 1. COME, LET US JOIN OUR CHEERFUL SONGS! W. HENRY MAXFIELD. 1½d. 2. TRUST IN THE LORD WITH ALL THINE HEART. ARTHUR BERRIDGE. 1½d. 3. HOLIEST! (SAVIOUR) BREATHE AN EVENING BLESSING. F. MAITLAND. 1½d. 4. ROCK OF AGES. C. BUXTON GRUNDY. 1½d. 5. O BE JOYFUL IN GOD. W. HENRY MAXFIELD, Mus. Bac. 1½d. 6. FEAR NOT, O LAND (Prize Harvest Anthem). ARTHUR BERRIDGE. 1½d. 7. HOLY, HOLY, HOLY. W. WRIGHT. 1½d. 8. THERE WERE SHEPHERDS (Prize Christmas Anthem). W. WRIGHT. 1½d. 9. HE IS RISEN (Prize Easter Anthem). J. P. ATTWATER. 1½d. 10. O LORD, I WILL PRAISE THEE (Prize Anthem). O. A. MANSFIELD, Mus. Doc. 1½d. 11. BECAUSE THE LORD THY GOD (Prize Harvest Anthem). W. HENRY MAXFIELD, Mus. Bac. 1½d. 12. ALL HAIL THE POWER OF JESU'S NAME (Prize Anthem). ERNEST H. SMITH, F.R.C.O. 1½d. 13. BENEDICITE OMNIA OPERA (Prize Setting). GEORGE H. ELY, B.A. 1½d. 14. LET US NOW GO EVEN UNTO BETHLEHEM (Christmas Anthem). BRUCE STRANE. 1½d. 15. CHRIST IS RISEN (Prize Easter Anthem). JAMES LYON. 1½d. 16. SAVIOUR, BLESSED SAVIOUR. ERNEST H. SMITH, F.R.C.O. 2d. 17. THREE INTROITS. ERNEST H. SMITH and E. MINSHALL. 1½d. 18. LET THE EARTH BRING FORTH GRASS. ARTHUR BERRIDGE. 2d. 19. MARCH ON, MARCH ON, YE SOLDIERS TRUE. C. DARNTON. 2d. | <p>No.</p> <ol style="list-style-type: none"> 20. PRAISE YE THE LORD (Festival Anthem). ERNEST H. SMITH, F.R.C.O. 2d. 21. THE LORD'S PRAYER (Congregational Setting). A. W. FLETCHER. 1½d. 22. ASSIST US MERCIFULLY, O LORD. G. RAYLEIGH VICARS. 1½d. 23. PRAISE THE LORD, O JERUSALEM. C. DARNTON. 2d. 24. BEHOLD, I BRING YOU GOOD TIDINGS. ARTHUR BERRIDGE. 2d. 25. WHO IS THIS SO WEAK AND HELPLESS? E. MINSHALL. 2d. 26. REJOICE IN THE LORD. ARTHUR BERRIDGE. 2d. 27. FORWARD BE OUR WATCHWORD (Choral March). W. H. MAXFIELD. 2d. 28. THE ROSEATE HUES OF EARLY DAWN. BRUCE STRANE. 2d. 29. THE GLORY OF THE LORD (Harvest or General). C. DARNTON. 2d. 30. BLESSED IS THE PEOPLE. W. HENRY MAXFIELD, Mus. Bac. 2d. 31. LET THE RIGHTEOUS BE GLAD. C. DARNTON. 2d. 32. CHRIST OUR PASSOVER IS SACRIFICED FOR US. C. DARNTON. 2d. 33. O HAPPY BAND OF PILGRIMS (Choral March). E. H. SMITH, F.R.C.O. 2d. 34. ONWARD, SOLDIERS TRUE (Choral March). ARTHUR BERRIDGE. 2d. 35. SING ALOUD UNTO GOD. A. W. FLETCHER. 2d. 36. BREAK FORTH INTO JOY (Prize Christmas Anthem). ARTHUR BERRIDGE. 2d. 37. COME, CHRISTIAN YOUTHS AND MAIDENS. ARTHUR BERRIDGE. 2d. 38. BRIGHTLY GLEAMS OUR BANNER. JAMES LYON. 2d. |
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(To be continued.)

Tonic Sol-fa Editions of many of the above are already published and others are in course of preparation.

London:

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW.



London Sunday School Choir Annual Winter Festival.



HE popularity of this annual fixture at the Royal Albert Hall is beyond dispute, and on February 16th a magnificent audience gathered to participate in and enjoy the excellent programme provided. One of the objects of the choir is "to cultivate Christian unity among Sunday-school workers of all denominations," and the annual festivals bear evidence of the success of this very laudable ambition. For there is nothing stiff about the audience, and mutual recognitions between friend and friend are frequently noted, and a general sense of good fellowship is everywhere apparent. The orchestra presented an unusual appearance owing to the death of her Majesty, the ladies appearing in white, with black sashes. The same mournful event was the occasion of a very fine rendering of Chopin's Funeral March, in which the orchestra won golden opinions for the manner in which they acquitted themselves. The opening choral piece was a "congregational" rendering of "O God our help in ages past," a feature which was popular in last year's programme.

The choir mustered in great force and overflowed into the topmost galleries, and with the orchestra numbered over a thousand. Some process of selection had been carried out, and the singing was consequently in advance of that of the larger choir at the Crystal Palace.

The opening anthem was Stainer's ever-popular "Ye shall dwell in the land"—an excellent piece for a Festival of this description. Massive force was the prevalent quality in "Unfold, ye Portals," from Gounod's *Redemption*, in which a select body of about forty singers sang the music allotted to the Celestial Choir with great credit.

Woodward's "Radiant Morn" was a little unsteady in one or two places, a trifling fault easily accounted for by the scattered position of the sopranos, who were the chief delinquents. Gounod's anthem, "The King of Love," proved a very popular item, and was re-demanded in very decided fashion. The light and shade in this piece was capable of improvement, but the reward was thoroughly earned. The first part closed with a splendid rendering of "Thanks be to God." Comparison with the usual occupants of the orchestra is unavoidable in the case of well-known Oratorio choruses, but even the Royal Choral Society could not have paid a stricter attention to the baton, although, of course, there was a difference in the body of tone. The "attack" was good, and the entry of the parts was decided and well marked. The choir received great help from their painstaking conductor, and availed themselves of their privileges.

The second part embraced "Faithful and True," from Wagner's *Lohengrin*,—a very fine render-

ing, enhanced by the orchestral accompaniment. Pinsuti's delicate part song, "There is music by the river," and "Sullivan's "The night is calm and cloudless" (from the *Golden Legend*) were in turn finely rendered, the select choir admirably acquitting themselves in the latter piece.

Miss Ada Crossley appeared on the bills for the first time at these festivals, and shared the hearty appreciation enjoyed by her predecessors. Although obviously at a disadvantage owing to a severe cold, Miss Crossley carried the house with her magnificent singing. Her first solo was an arrangement of Handel's *Largo*, to words by Rev. T. E. Brown, "O Heavenly Rest." From the opening phrase to the final note of aspiration for the blessing of Rest, the audience were spell-bound by the beautifully artistic rendering of the familiar air, the beauty of which was greatly enhanced by a splendidly sympathetic violin obbligato by Miss Beatrice Formby. As her second piece Miss Crossley sang S. Liddle's "Hope of the Ages," in which she was accompanied by the composer. There was an unmistakeable demand for a repetition in both cases.

Mr. Ben Davies is already a fast favourite, and he delighted his hearers with excellent renderings of "Be thou faithful," from "St. Paul," and S. Adams's "Nirvana." In response to the recall for the latter piece he gave "I'll sing thee songs of Araby," a selection quite to the taste of the audience.

Following the precedent of recent years, the choir extended a hand of assistance to a rising singer, and Miss Edith Kingsford, who was selected this year, thoroughly justified the choice. Her songs were models of pure intonation and expression, and her voice was more than equal to the demands upon it in filling the immense structure. The first solo, "Angels ever bright and fair," won the appreciation of all by its carefully-studied rendering, no less success attending the second effort, Cowen's "I will give you Rest."

Mr. Whiteman has every reason to congratulate himself upon the excellent quality of his choir, and the singers have also cause for thankfulness in the excellence of their conductor. Mr. Whiteman has a splendidly firm "beat," and is of real assistance to attentive singers. Mr. David M. Davis again conducted the orchestra with his usual ability, while Mr. Horace G. Holmes ably filled the post of organist. Mrs. Mary Layton, F.R.C.O., accompanied upon the piano.

The summer Festival has already been fixed for Wednesday, June 26th, and the Council are anticipating a successful year. Among the audience one was glad to note the hearty veteran, Mr. Luther Hinton, and Mr. J. Barnard, the manager and secretary, who almost seems to have discovered the secret of perpetual youth in the course of his thirty years' contact with young folks in connection with the choir.

The History of the Organ Recital.

By ORLANDO A. MANSFIELD, Mus. Doc., Trinity University, Toronto; F.R.C.O.; L. Mus. L.C.M.; L. Mus. T.C.L.

Author of "The Student's Harmony," etc., etc.



THE definition of terms is a process which must precede every course of study or line of argument, we have no alternative but to commence our investigations into the history of the organ recital by endeavouring to give some more or less satisfactory definition of the word "recital" as applied to musical performances. Sir George Grove, in his monumental Dictionary of Music and Musicians, has explained the word as meaning "a performance of solo music by one instrument and one performer." Strictly speaking, this is the only correct definition of the term, but of late the word has been used to describe performances of solos interspersed with vocal selections or selections for some other instrument. We also speak of recitals of music for pianoforte and violin, recitals of music for two pianofortes, or double recitals as they are sometimes called; and cases are by no means infrequent in which performances of music for two separate solo instruments interspersed with songs have been alluded to as triple recitals. In all these latter cases more than one instrument is employed and more than one performer engaged. And, as we shall see presently, when we come to examine the records left us of some of the most important organ recitals ever given, although the term "organ recital" is generally understood to mean a solo performance on one instrument, the programmes of many organ recitals contain items which cannot so be described, *e.g.*, organ duets, duets for organ and violin, vocal selections, etc. But however vaguely the term recital may have been applied, the interest of the performances so described centres in the solo instrument and the solo performer, all the other items rendered being accessory or subordinate thereto, and only introduced with a view to heightening the effect of the solo performances by affording relief or presenting contrast.

For the credit of having been the first to use the word recital in connection with a musical performance there are many claimants. Mr. Edward Cutler thinks it due to the late Sir Charles Hallé, who, in 1861, announced a series of Beethoven Recitals at St. James's Hall. But this claim cannot be substantiated, as long before this date, as far back as June 9th, 1840, eight years before Hallé came to this country, and one-and-twenty years before he used the word "recital," Mr. Frederick Beale, of the firm of Cramer and Co., and concert agent for Liszt, announced that at a concert at the Hanover Square Rooms, "M. Liszt will give Recitals on the Pianoforte of the following pieces." And although the term "recital" was used in the plural, and only applied to a portion of the programme, we take it that this is sufficient to establish Mr. Beale's claim,

the more so as we are told that the term was only adopted by that gentleman after considerable discussion among intimate friends and among his own family circle. But the employment of the term in connection with organ music seems to be a thing of very recent date. According to Mr. F. G. Edwards, the expression "organ performance" was only supplanted by the less cumbersome term "recital" as late as December 4th, 1867, on which day Mr. W. T. Best announced an organ "recital" at Union Chapel, Islington. Whether the term was adopted at the suggestion of the great recitalist, or at that of the Union Chapel authorities, we cannot say, much as we should like to be able to clear up the matter. But the fact that in all probability the first use of the term organ recital, at least in connection with a place of worship, was made under Nonconformist auspices, cannot fail to be of interest to the readers of this journal.

The earliest performances of genuine organ music of which we appear to have any reliable record were those given by Buxtehude (1637-1707), the celebrated Danish organist, who, in April, 1668, became organist of the Marienkirche, Lübeck, an appointment which Spitta, the celebrated biographer of Bach, describes as, at that period, "the best in all Germany." The organ at the time of Buxtehude's appointment possessed fifty-three stops, distributed over three manuals and pedals. In the year 1673 Buxtehude commenced a series of organ performances interspersed with choral and concerted music on five out of the six Sundays immediately preceding Christmas. The performances lasted from four to five o'clock, were held directly after afternoon service, and were termed "Abendmusiken." Spitta says, "Buxtehude must not, however, be regarded as having instituted them (the Abendmusiken), since he himself wrote in a church register kept by him, which still exists, that they had been customary of old. Entrance was always free, as if to Divine service, but it was the custom to have the books of the words of all five concerts neatly bound together, and to send them to the houses of the well-to-do citizens of Lübeck; and it was a matter of honour on the part of the recipients to send back an adequate honorarium." These performances Spitta asserts to have been kept up throughout the whole of the eighteenth century and even carried on during part of the nineteenth. To hear these recitals, Bach, in 1705, travelled on foot from Arnstadt, a distance of fifty miles, and remained at Lübeck four months, although he had secured but as many weeks' leave of absence; and it was chiefly through the disputes which arose on account of this neglect of duty that he ultimately resigned his appointment as organist of the New Church at Arnstadt.

The fact that it was not until within the last fifty years that the CC compass of manuals and pedals was exclusively adopted in this country goes far to account for the meagre record we possess of seventeenth and eighteenth century organ performances apart from Divine service. Old Pepys makes frequent allusions to organ performances in his Diary, but it is not clear whether these were separate from, or connected with, the regular church service. For instance, under date December 30th, 1666, he writes: "Lord's Day. I to the Abbey, and walked there, seeing the great confusion of people that came there to hear the organs." The Abbey was Westminster, and the "organs" Father Smith's instrument, then newly erected. In 1682 both Smith and Renatus Harris were invited to erect organs in the Temple Church, and having completed their instruments by the year 1684, the organs were "played severall Sundays one after the other," Dr. Blow and Henry Purcell displaying the capabilities of Smith's instrument, and Baptist Draghi, organist to the then Queen Catherine, presiding at the keyboard of the Harris organ. The contest continued for twelve months, and the matter was not finally settled until 1687 or 1688, when, by the casting vote of Jeffries, afterwards Lord Chief Justice, of infamous memory, it was decided to retain Smith's organ. Whether the rival performances above alluded to may legitimately be regarded as organ recitals it is hard to say, but we are of opinion that the evidence is in favour of such a view, as some of the organ playing must have been independent of the ordinary Sunday service.

(To be continued.)

But with reference to the performances of the Abbé Vogler (1749-1814), we need be in no doubt whatever. This great organist and theorist, the teacher of Weber and Meyerbeer, a man described as "one of the most curious and striking figures in the annals of music," is credited with having possessed "long arms, and enormous hands stretching two octaves," these contrasting so strongly with his short, corpulent figure, as to cause their possessor to resemble "a large fat ape"! Yet, spite of his unprepossessing appearance, his recital at Amsterdam on November 22nd, 1785, resulted in the sale of 7,000 tickets. He visited London in 1790, and gave "Organ Concerts" (note the term), commencing at one o'clock noon, at the Pantheon in Oxford Street. At the last of these, on May 31st, 1790, the total proceeds amounted to over £1,000. It is said that it was owing to his influence that the organ pedal was introduced into this country; at any rate, it is significant that its introduction into English organs should have dated from the year of Vogler's visit. Vogler was the first to advocate the use of free reeds, the abolition of excessive mixture work, the production of a pedal sound by the combination of two pipes giving certain upper harmonics, and the semitonal arrangement of organ pipes. Although Rink speaks with admiration of Vogler's performances in the more severe style of organ playing, the Abbé's programmes contained such rubbish as "Hunting Music," "Martial Music of Drums and Pipes interrupted with Cannonades," "Hottentot Melody in Three Notes," "Fall of the Walls of Jericho," etc., etc.

The late Dr. E. J. Hopkins.



VERY church musician will deeply regret the death of Dr. Hopkins. His influence on worship music has been immense, and his memory will long be fragrant. He has had a large share in the preparation of several tune books used by Nonconformists. He was consulted as to the music for the Congregational Church Hymnal. The Wesleyans also sought his assistance, and we believe he was responsible for at least one Scotch tune book. His anthems, chants, and hymn tunes have always been favourites. Dr. Hopkins was organist at the Temple Church from 1843 till 1898, a period of 55 years. The music there was always very fine and attracted large congregations.

The venerable doctor was taken ill early in January, but he lingered till February 4. At his funeral the Temple Choir sang music selected entirely from his own compositions, and at the grave the choir from the Royal Normal College for the Blind sang a hymn.

The following reminiscences from Dr. W. H. Cummings appeared in the *Sunday Times*:

"I was one of the four solo boys at the re-opening (after restoration) of the Temple Church in November, 1842. George Cooper officiated at the organ on the occasion, and he and several other candidates for the appointment played on the succeeding Sundays up to May 7, 1843, when Edward John Hopkins (then in his 24th year) played at the morning and afternoon services with such excellent judgment and effect as to satisfy the Benchers of the Temple that he was well qualified to be their organist. He was accordingly appointed. At this time John Calvert, a bass vocalist, was master of the boys, but within a few months he was replaced by Hopkins. In 1842 a musical service in any other than a Cathedral Church was a thing unheard of. During the first few months at the Temple Church the choir of eight boys and six men was placed in the present organ gallery; but very soon the present arrangement of choir seats in the body of the church obtained. The musical arrangements were made by a select number of the Benchers, of whom not one had any knowledge of music. There was, however, amongst them a kind and benevolent old lawyer, William B., who

had a great love for music, and, I suppose, read much of current music literature, and had an idea that all church music composed later than Thomas Tallis was vain and effeminate. His self-assertion and confidence imposed on his brethren, who looked upon him as an authority; and, under the circumstances, Hopkins experienced some difficulty in recommending such music as he thought desirable. I remember one Saturday afternoon we were rehearsing in the church the music for the following day, and were singing the Psalms to a well-known double chant adapted from Spohr, exhibiting the composer's predilection for chromatic harmonies. Mr. William B., at the close of the Psalms, addressed one of the choir-boys, and asked who was the composer of the chant. The boy, who, in common with his fellows, loved the chant, knowing if he replied Spohr it would be disapproved, boldly and unblushingly said he thought it was by Byrd, whereupon the old gentleman remarked, 'Ah, beautiful! There's nothing like Elizabethan music.'

"Those who have known Hopkins's organ-playing only in the last twenty years have no idea of his executive skill. He was an ardent student of orchestration, and, as far as possible, transferred its effects to the organ. I can well remember the exquisite way in which he played the Overture to 'Oberon' in exhibiting the resources of new organs at Robson's factory in St. Martin's Lane. By the way, it is interesting to note that his father, George Hopkins, and his uncle, Edward Hopkins, were both clarinetists, and both performed in the orchestra in Covent Garden Theatre at the production of 'Oberon' under the bâton of the composer, Weber, on the 12th of April, 1826. Messrs. Robson (originally Flight and Robson) had a great reputation for building mechanical organs, and not a little of their credit was sustained through the excellence of the arrangements of the music they put on the barrels. These for some years were prepared by E. J. Hopkins. For a considerable time he supplemented his professional work as the music critic of the *Guardian*, and it is a pleasurable recollection of mine that occasionally I deputised for him in that capacity. I call to mind another instance of deputising for him. He was engaged to 'open' a new organ at an ancient town in Kent, but on the day appointed he was attacked with some slight bilious illness. Whereupon I was ordered to put together some music and go down in his stead. On my arrival at the town I found the principal inhabitants, including the vicar and the churchwardens, and the beadle in uniform, waiting on the platform to receive the celebrated organist, and they showed much disgust when I, a lad of 15, told them that the master was ill, and I had come to show them all I knew.

"Hopkins, as master of the choir-boys, took more than ordinary pains to cultivate their voices—a matter quite apart from the practice of services and anthems, and, indeed, of sight-singing. He was wise enough to recognise the fact that if good vocal tone is expected special attention must be given to voice culture. I recollect how assiduously he taught us from what was then a modern work—'Lablache's Tutor.' In playing the anthems and services he always used the old scores with figured-bass; hence the charm and variety in his apt and beautiful accompaniments. In these he was most judicious in the use of the pedal, frequently omitting it in a manner akin to the double bass in the orchestra. In this respect he was the very opposite of his competitor at the Temple, George Cooper, a most accomplished pedallist, who never failed to impress the fact both on his hearers and those who

had to sing. Talking of pedals, I remember a new set of 32-feet pedal pipes being supplied to the Temple organ by Bishop, and the authority before-named (William B.) declaring they were magnificent, because 'when they sounded they shook the spectacles on his nose.' Of Hopkins's genial personality I have a vivid and grateful remembrance. During the several years in which I was his pupil and assistant at the organ and teacher of the boys, I can honestly say I never received an unkind word or look. I have lost a dear friend, and a musician whose life-work commanded respect."

Queen Victoria.

It is quite impossible to report the numerous Memorial Services that were held on the day of the funeral of Queen Victoria. Such services were held in every town, and appear to have been very largely attended.

It may be interesting to give the titles of the anthems that seem to have been most generally used: "Yea though I walk through the Valley" (Sullivan), "Thou knowest, Lord, the secret of our hearts" (Purcell), "Man that is born of woman" (S. S. Wesley), "The Face of Death" (Parratt), "All ye who weep," "O Jesu" (Dvorak), Funeral Anthem (Handel), "I heard a Voice from Heaven" (Goss), "De Profundis" (Martin), "Behold all flesh is as the grass" (Brahms), "Blest are the departed" (Spohr), "Wreaths for our graves" (Sullivan).

London Free Methodist Musical Union.

THE usual Quarterly Council Meeting of the above was held on Saturday, 19th January, 1901, at Manor Chapel, Bermondsey.

The selection for the next Exeter Hall Missionary Meeting, April 22nd, is as follows:—"Ye shall dwell in the land" (Stainer), "The Lord is my Shepherd" (Macfarren), "O Father Whose Almighty Power" (Judas Maccabæus), and "Sing praises unto the Lord" (Cruikshank).

The Manor Choir rendered the above pieces for purposes of illustration, and were heartily congratulated on their excellent performance at the close.

The Cantata, "Ruth" (Gaul), has recently been given under the auspices of the Union by a combined choir from Manor, Deptford, and Park Crescent (Clapham) Churches. The first performance was arranged to take place at Manor on February 20th, the second at Park Crescent on February 23rd, and the third at Deptford on February 25th.

"The Proper Balance of Chorus and Orchestra."

PROFESSOR PROUT, at the recent meeting of the Incorporated Society of Musicians, read a paper on the above subject. He said, statistics which he had compiled proved that the swamping of the orchestra by the chorus was a thing of quite modern growth.

The fact was that our audiences knew no more about the proper balance of chorus and orchestra than a cow knew about double counterpoint, and their taste had been vitiated and a false standard had been set up by the monster performances which were the rule at our great musical festivities, and with our chief choral societies. The Royal Albert Hall Choral Society, or the Handel Festival Choir, were past praying for. The Handel Festival Choir was a purely commercial speculation, and had nothing to do with art. The public was attracted to it by its size, just as it was by Barnum's show or the great wheel at Earl's Court. Many would remember the

atrocious additions made to Handel's scores by the late Sir Michael Costa at these festivals. After his death he (Dr. Prout) offered to Mr. Mann to remove Costa's arbitrary additions, and that free of charge. But though Mr. Mann approved of the offer, would it be believed that the directors of the Handel Festival refused it? Since then he had taken no interest in the festival, but he believed that many of Costa's atrocities were still retained. Happily for art, the festival only occurred once in three years. He believed that the true remedy was to be found in the limitation in the size of the chorus for all works to be given with orchestral accompaniment.

Echoes from the Churches.

A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue is furnished by Mr. John Robinson.

METROPOLITAN.

EALING.—Mr. William Binns, the conductor of the London Sunday School Cantata Choir, has been presented with four beautifully-bound volumes of Grove's "Dictionary of Music," in recognition of his services as conductor of the Ealing branch of the London Sunday School Choir during twenty years.

ISLINGTON.—In spite of the inclement weather, on Tuesday, February 19th, a capitally arranged concert was given in the Lecture Hall of Cross Street Baptist Church under the direction of Mr. W. C. Webb, A.R.C.O., organist and choirmaster of the Downs Baptist Church, Clapton. There was a very fair audience, and each item in the programme received hearty applause. Miss Eva Head greatly charmed with her exquisite whistling solos, and received encores for each one. Miss Maud Birt, Miss Clare Smith, Mr. Horace Hacker, and Mr. Charles Smith all contributed to the enjoyment of the evening; their singing of the part song, "The maiden of the Fleur de Lys" being artistically rendered, is deservedly worthy of special mention, the light and shade and expression being carefully marked. Mr. Webb acted as accompanist during the evening. The concert had been organised under the direction of Mr. Harold S. Smets, in aid of the organ fund. The Rev. R. Foster Jeffrey (pastor), in a few well-chosen words, eulogised the kindness of Mr. Webb and his friends in coming and expressing so practically the sympathy which they had shown in the Cross Street Choir. The National Anthem brought a very enjoyable evening to a close.

PROVINCIAL.

ABERYSTWTH.—Mr. J. E. Leah, A.R.C.O., has recently given two excellent recitals in the Congregational Church. On the first occasion he had Mr. Maldwyn Humphreys as vocalist, and Mr. B. Ollerhead as violinist, and on the second occasion Miss A. Harding was the vocalist, Mr. W. S. Stephenson (violin), and Mr. D. J. De-Lloyd (piano). Mr. Leah's programmes included items by Mendelssohn, Greig, Sullivan, Lemare, Lemmens, Wagner, Bach, Henselt, Callaerts, Rubinstein, and Guilmant. We are glad to hear that Mr. Leah's efforts to increase interest in music in the town are meeting with success.

BRIERFIELD.—At a concert given by the members of the Wesleyan Choir, largely augmented, on Saturday the 9th ult., Coleridge-Taylor's Cantatas, "Hiawatha's Wedding Feast" and the "Death of Minnehaha," were given in the presence of a large and enthusiastic audience. The tenor solo, "On-away, awake beloved," was admirably sung by Mr. Edwin Kellett, of Leeds. Mr. G. Walmsley and Miss Ashworth took the bass and soprano solos respectively. Several instrumentalists from the Hallé Orchestra were engaged, led by Mr. E. R. O'Malley, who, together with Mr. James Armistead, A.R.C.M., A.R.C.O., played the orchestral accompaniment. Mr. S. Sutcliffe conducted.

BURNLEY.—On Sunday, February 3rd, the choir of Colne Road Wesleyan Chapel held their annual festival. Sermons were preached morning and evening by the Rev. T. S. Davies. Special music was rendered at each service:—Morning: Anthem, "A day in Thy courts," Macfarren; duet, "The last milestone," sung by Misses M. A. Collinge and A. Baldwin. Evening: Introit, "Rest after toil," Smart; anthem (in memoriam), "Crossing the Bar," Bridge; song, "The promise of life," Cowen, sung by Miss F. Collinge. In the afternoon a special musical service was given by the choir, assisted by a select orchestra. The work chosen was Edward Elgar's beautiful oratorio, "The Light of Life." Alderman Armistead presided, and by way of introduction read the narrative from St. John's Gospel, chapter ix., from which most of the words of the oratorio are taken. The principal solos were taken by members of the choir. Miss Frances Collinge sang the soprano solos with taste and judgment. Her best effort was the solo, "Be not extreme, O Lord." Miss Baldwin gave a creditable rendering of the contralto solos. To Mr. Tom Robinson, the tenor soloist, a special word of praise is due. His singing of a most difficult part was a feature of the performance. His declamation in the recits was good, and his solos were very artistically sung. Mr. Tom Lord sang the bass solos with his usual ability. The choir gave a capital rendering of the choruses, considering the short time they have been rehearsing the work. The chorus of men's voices was very effective, and the various items were sung with precision and good attack. The band, under the leadership of Mr. Albert Pollard, played wonderfully

well, the tone, attack, and precision very materially helping to make the performance a success. Mr. James Armistead, A.R.C.O., of Brierfield, was the capable organist. Great credit is due to Mr. Dan Duxbury, the energetic choirmaster, who conducted throughout with care and judgment.

HARLESTON.—A very successful inaugural service was held at the Congregational Church on the 7th ult. in connection with the opening of the new organ which has been erected in the church by Messrs. Norman and Beard, Ltd. After brief devotional exercises, in which the Rev. W. A. Tomalin (Bungay), Rev. A. E. Stocking (Wesleyan pastor, Harleston), and Rev. J. G. Watson (London), took part, Mr. W. J. Wightman, A.R.C.O., of Ipswich (who was the recitalist for the occasion), played the following selections on the new instrument: Overture (Hollins), "At Evening" (Dudley Buck), Noels (Guilmant), Toccata (Dubois), Vesper Hymn (Turpin), Prelude and Fugue in E Minor (Bach), Romance (Lemare), Triumphal March (Lemmens). Vocal assistance was rendered by Miss Wightman and Mr. A. E. Scales, of Ipswich. The former sang with much expression, "O rest in the Lord" (Mendelssohn), and "Lead Kindly Light" (Pughe-Evans), and the latter gave "Waft her Angels" (Handel) and "The Pilgrim" (S. Adams) in perfect style, whilst the duet, "Love divine," was not the least enjoyable item of the varied programme. The collection for the organ fund realised £7 12s.

KINGSTON-ON-THAMES.—On Saturday, February 9th, a popular entertainment was given by the Congregational Church Choir, who rendered glees, etc., with much acceptance. Calcot's fine glee for five voices, "O snatch me swift," and Leslie's "Homeward," were sung with good expression and taste. Gounod's fine anthem, "By Babylon's wave," received a capital interpretation, the final movement, "Woe unto thee," being given with commendable energy and effect. The lullaby, "Rest thee, my little one" (Facer), was very nicely sung, and much appreciated by the audience. The same remark applies to "Evening and Morning," which narrowly escaped an encore. Altogether the singing of the choir was good. The soloists were Mr. W. H. Hall, Mr. Herbert Johnson, and Miss Florrie Hart, who were most cordially received. Miss Jenny Atkinson gave Tosti's "Good-bye" and "Killarney," deserving the hearty encore which she received. Mr. D'Anville was also very successful in his two songs, "My Dreams," and "Sir Ronald's Ride," receiving a flattering encore for each. Mr. Ernest E. J. Jose gave two humorous sketches, causing a good deal of hilarity. Mr. C. Rodwell played a cornet solo, "The Children's Home," with piano and organ accompaniment, an obbligato for 'cello for which was given by Mr. Fred. G. Hart. Mr. H. H. Woods, A.T.C., presided at the piano, Miss Hart at the organ, Mr. George Eaton Hart, conductor.

NORTHAMPTON.—The "talk" in the Town Hall on Saturday evening, February 16th, was given by the Victoria Road Church Choir, and when the concert commenced the hall was comfortably filled. The Mayor (Councillor F. G. Adnitt, J.P.), who was accompanied by Alderman S. S. Campion, J.P., took the chair, and said that one reason why he was pleased to preside was because the "talk" was being given by the choir of the place of worship he attended. The arrangements for the evening's entertainment were successfully carried out by Mrs. Stringer, A.L.C.M., and a capital programme of

music was provided. Most of the items were encored, a fact which speaks for itself. The following took part: Misses Florrie Tebbut, May James, Kate Richards, Mrs. Roberts, and Messrs. C. H. Webber, Fred Turner, T. Garlick, C. Roberts, S. Stringer, Fairweather. At the close, Alderman S. S. Campion proposed a comprehensive vote of thanks to the ladies and gentlemen of the choir, and to the Mayor for presiding, and his Worship appropriately responded, remarking that he had always been proud of the choir of Victoria Road Church, but never prouder than he had been that night.

REIGATE.—The Sunday-school choir of the Congregational Church gave a very successful concert on February 7th on behalf of the East London poor. A musical sketch, dialogues, action songs, etc., made up a very interesting programme, which was admirably carried out by the little folks. Miss Griggs was the accompanist.

RUSHDEN.—On Monday, January 21st, the Old Baptist Chapel was filled to overflowing to hear a splendid rendering of Handel's "Messiah," which was given by the choir belonging to the place. Mr. Joseph Farey conducted, and Mr. George Farey presided at the organ, the solo parts being ably taken by Messrs. Stringer, Corby, and Pearson, and Misses Green, Clayton, Groome, Edwards, Maddock, Elstow, and West, all of whom acquitted themselves with marked ability. The chorus parts were marked with much precision, many of the more difficult numbers being taken. Mr. J. Farey, the talented conductor of the choir, gave a masterly rendering of the bass solo, "Why do the nations?" and although the applause had been restrained during the previous parts, he received quite an ovation at the close of his effort. A collection was made for the building and choir funds.

SCARBOROUGH.—A very successful performance of "The Messiah" was recently given in the Wesleyan Church under the able conductorship of Mr. Henry Hill, the organist. The principals were: Miss Kathleen Mayes, L.R.A.M., Miss Harvey, Mr. Charles Nicholson, and Mr. David Peckett, all of whom were in excellent voice and greatly delighted the audience. The choruses were given with precision and well-balanced tone, and throughout the choir sang with much expression. Mr. W. H. Cass was leader of the orchestra, and Mr. J. H. Clough presided at the organ.

Correspondence.

LITURGICAL SERVICES.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—I have been looking through your last year's numbers in search of any indications of improvements in the services of the Free Churches in the direction of adopting a semi-liturgical form of worship upon the excellent plan carried out by Dr. Hunter at his Congregational Church in Glasgow, where the blending of the features of a Cathedral service with those of Nonconformist worship is most happy.

According to your October number the President of the Somerset Congregational Union had been expressing his preference for a short liturgy, and I am glad to find in the July issue you advocated singing the Lord's Prayer. This is provided for, with a suitable organ accompaniment, in the new

Hymnary of so conservative a body as the Presbyterian Church. Surely it is common sense that when a number of people have to recite something together, it should be done in the same musical tone (this gives no countenance to the intoning of prayers by the minister alone, for which the speaking voice is far preferable).

In a booklet entitled "Our Worship," by C. A. Scott, recently published by Downie, Paternoster Square, he says that many years ago "even the reading of Scripture was given up in the Scottish Churches." When an attempt was made to reintroduce it, "congregations protested that they had not come to church to hear the Bible, which they could read at home, but to listen to a sermon." We have left that state of things far behind, and the opportunity for further advance, which the author invites the Presbyterian Church to embrace, lies before the whole of the Free Churches, viz., "to develop a conception of public worship worthy of the name."

If this matter falls within the scope of your journal, perhaps you will kindly invite information as to what is being done in this direction by the progressives in the Free Churches.—I remain, sir, yours truly,

W. J. B.

London, 19th Feb., 1901.

MUSIC AT FREE ST. GEORGE'S, EDINBURGH.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—The statement that Dr. Andrew Thomson was the first minister of this church is certainly inaccurate, as he died in 1831, and the "Disruption," when the Free Church was formed, did not take place till 1843. He was minister of the Parish Church of St. George's till his death. This may not be very important, but it is well to correct inaccuracies.—Yours, etc.,

A READER.

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Bourrée. For Piano, by Ernest H. Smith. A dainty composition free from all difficulties.

Tarantella. Leslie Smith. 4s. A bright and telling piece.

Czardas (Hungarian Revels). For mandoline, by Arthur Stanley. 4s. We can commend this piece to mandoline players as being above the average of solos for that instrument.

Morning Glory. Song by A. Mascheroni. 4s. An excellent song (words by Clifton Bingham). Published in three keys.

What the Birds are Singing. Song by Arthur W. Marchant. 4s. Melodious and dainty.

The Lord's Prayer. A. J. Hawkins. 2d. This is a simple and devotional and therefore a very appropriate setting for congregational purposes. Copies may be obtained from the composer, Holmwood, Birkbeck Road, Muswell Hill, N.

Staccato Notes.

VERDI died on January 27.

A SALE BY AUCTION of the late Sir Arthur Sullivan's musical library will take place this month.

MR. HENRY WILLIS, the famous organ builder, is dead. He had reached the good old age of eighty years.

ACCORDING to M.A.P. the now celebrated pianist Paderewski began his musical life in a very small way. He first began with the trombone at the Warsaw Conservatoire, but could not make progress with it, and, acting upon the advice of the Principal, who assured him he had no musical talent, he left the Conservatoire to try something else. Eventually, however, after knocking about for some time with a musical friend and getting engagements in quite a small way, a lady in Paris offered him £4 to play at her musical parties. Having received the money in advance Paderewski was enabled to get his dress suit out of pawn, but had to walk to his engagement, as he had no money left for a cab.

To Correspondents.

F. C. B.—Opus 43. You can get it at Novello's.

J. M.—It is not arranged for the organ, but you ought to have no difficulty in adapting it for the organ from the pianoforte copy.

ENQUIRER.—See particularly that the notes are all correctly sung, and pay great attention to expression. But adjudicators do not all adopt the same method of judging! and again some adjudicators lay great stress upon certain points—some on expression, others on voice production, and so on.

A. D. R.—Your specification might be much improved. No organ builder prepared it, we are quite sure, and if you submit it to a respectable firm they will no doubt at once suggest alterations.

BIRMINGHAM.—Thanks for your suggestion. We will consider it. But your idea is not original, as you probably know.

The following are thanked for their communications: F. J. (Glasgow), F. C. M. (Chatham), C. C. (Swanage), J. M. R. (Hull), R. R. (Swansea), G. S. (Dundee), T. T. B. (Appleby), E. A. (Limerick), R. A. (Camberwell), S. M. (Southampton), T. F. (Peckham), E. E. S. (Doncaster).

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